

Falstaff

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Falstaff è occupato a riscaldare la cera di due lettere alla fiamma della candela, poi le soggella con un nastro. Dopo averle suggellate spegne il lume e si mette a bere comodamente sdraiato sul seggiolone.

Falstaff heats the sealing wax in the candle flame, seals two letters, then blows out the light and begins to drink at his ease, stretching himself out on the large armchair.



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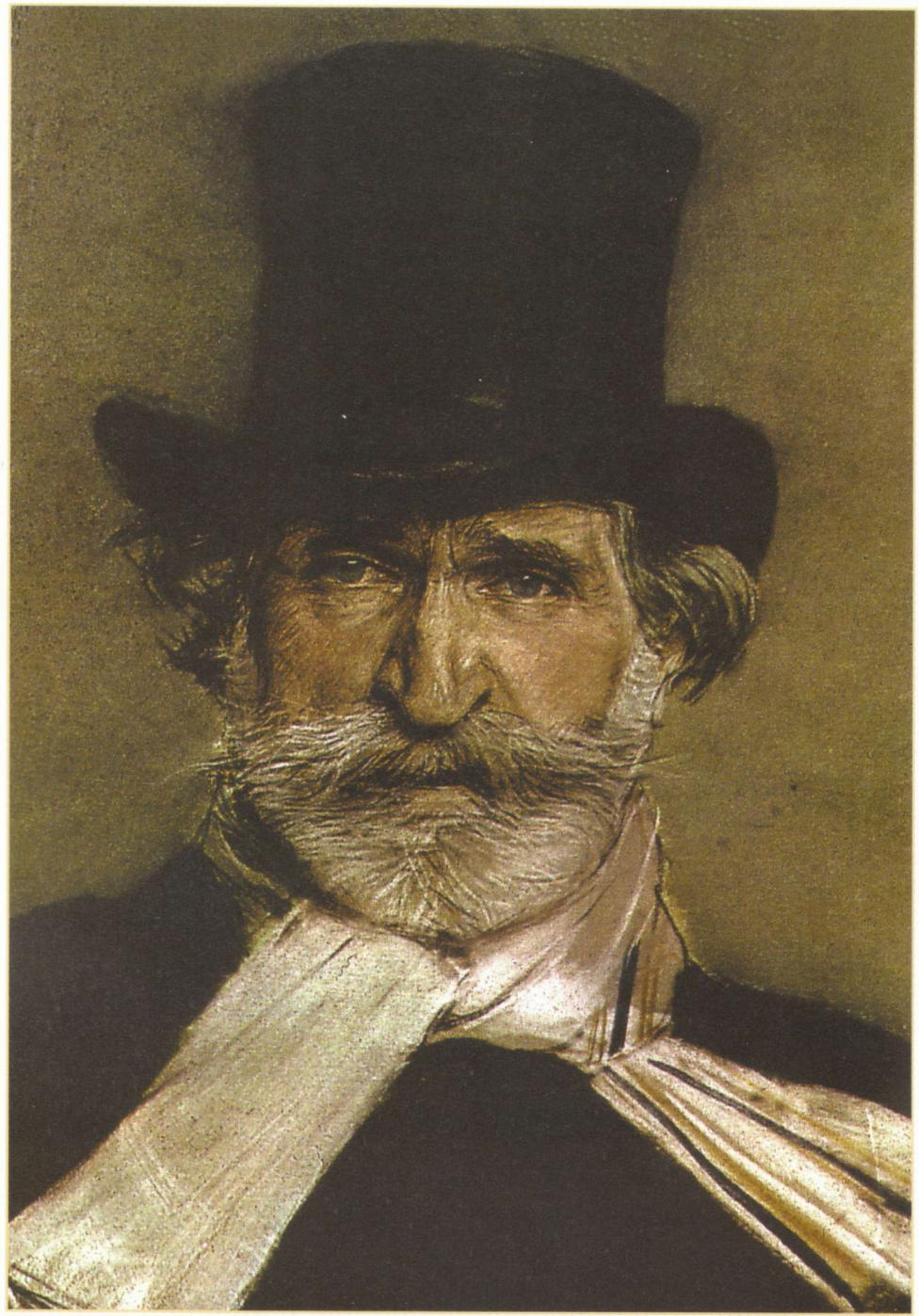


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Edition: Casa Ricordi-BMG
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April 19, 21, 23 & 25, 1998 at 7.30 pm

There will be a 20-minute interval after Act 2

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CAST

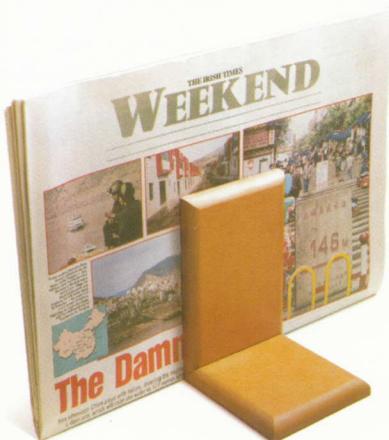
Falstaff

<i>Sir John Falstaff</i>	Roy Stevens
<i>Ford</i>	Richard Byrne
<i>Fenton</i>	Jean-Luc Viala
<i>Dr Caius</i>	William Saetre
<i>Bardolfo</i>	Marc Acito
<i>Pistola</i>	Gerard O'Connor
<i>Alice Ford</i>	Anne Margarethe Dahl
<i>Nanetta</i>	Daniella Lojarro
<i>Mistress Quickly</i>	Hanna Schaer
<i>Meg Page</i>	Kari Hamnøy
<i>Giuseppe Verdi</i>	Pádraig Ó Faoláin

Falstaff was first produced at La Scala, Milan, on 9 February 1893.

The first DGOS production was at the Gaiety Theatre, Dublin, on 18 April 1960.

<i>Répétiteur</i>	Steven Maughan
<i>Stage Manager</i>	Annie Rushworth
<i>Assistant Stage Manager</i>	Mo Andrew
<i>Student ASM</i>	Marella Boschi



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Act 1: scene 1.

Sir John Falstaff is drinking with his side-kicks Bardolph and Pistol. Dr Caius rushes in and quarrels with them, but is soon thrown out. Falstaff has written two love letters - one to Mistress Ford, the other to Mistress Page. When Bardolf and Pistol refuse to deliver the letters, he lectures them on the importance of honour, then berates them and drives them away

Act 1: scene 2.

Alice Ford and Meg Page compare their letters and plan revenge. The men enter, bent on their own revenge. With them is young Fenton, who is in love with the Fords' daughter, Nannetta, even though her father plans to have her marry old Dr Caius. Mistress Quickly is sent to invite Falstaff to an assignment with Alice Ford. Meanwhile, the men arrange to have Ford introduced to Falstaff under an assumed name.

Act 2: scene 1.

Mistress Quickly delivers her message. Ford enters, calling himself Fontana and begging Falstaff to intercede for him with Mistress Ford. The knight tells Fontana/Ford that he already has a date with the lady, and proceeds to dress himself in his best attire. Ford delivers an impassioned soliloquy on the faithlessness of women.

Act 2: scene 2.

Falstaff's wooing of Alice is thwarted by the arrival of Ford. Sir John hides. Ford enters with the other men and begins a search of the house. The women conceal Falstaff in a basket of laundry. Ford returns and hears the sound of a kiss - it is Fenton and Nanetta, canoodling. Ford rushes out, more enraged than ever. Alice has the servants empty the basket into the river below the window.

INTERVAL – 20 MINUTES**Act 3: scene 1.**

Sad and disillusioned, Falstaff reviles the wickedness of the world. Mistress Quickly appears and arranges another meeting between him and Mistress Ford. He is to disguise himself as the Black Huntsman and await Alice by Herne's Oak in Windsor Park at midnight. Mistress Quickly overhears Ford and Caius planning the latter's wedding to Nanetta that very night.

Act 3: scene 2.

It is a moonlit night, and everyone is disguised. Falstaff and Alice meet, but eerie sounds drive her away while Falstaff throws himself on the ground in terror. The whole company enters and frightens Falstaff until he promises to mend his ways. Fenton and Nanetta outwit the girl's father, and Caius finds himself coupled with Bardolph. Ford agrees to the union of the young lovers and all ends happily - save for Falstaff who, at least, can laugh at the discomfiture of Ford.

The Sound of Quicksilver

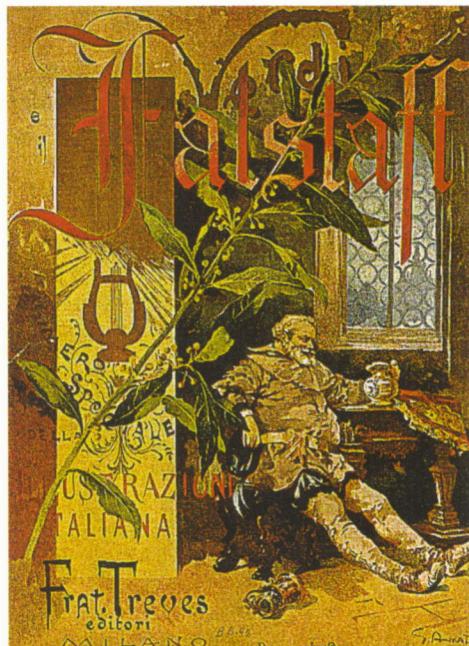
Falstaff is among the loveliest dreams of yesterday ever imagined by the mind of man. Into it entered not only Shakespeare's retrospect, from the seventeenth century to his England of the fifteenth, but also Verdi and Boito's from their Italy of the nineteenth century across the years to both. It was all the yesterdays of Verdi's own life which prepared him, at nearly eighty, for the supreme achievement of his incredibly productive life. It was only from such a vantage point that a ripe, experienced man who was also a ripe, wholly experienced creator could look back from the sunset glow of passion to the high noon of love, desire and possibly futility as well as fulfilment, with wisdom, compassion and yet the humour to comprehend all that co-exist in Falstaff.

Compared to the Verdi who wrote *Falstaff*, the Wagner who created *Die Meistersinger* was a mere stripling at fifty-one or -two. The difference is reflected not merely in the tenor and tone of the two so-called "comedies", but even more in their pace and duration. At fifty-one or -two, Wagner had ample and life expectancy to dilate, to expand, to philosophise, musically. At nearly eighty, and with an uncertain period in which to accomplish his objective, time was of the essence for Verdi: hence, the tightness, the compression, the economy of Falstaff. It is terse, but it is tender; it is swift-moving but never superficial; it has the mobility of mercury and the durability of silver, and sounds as a combination of those two might from a sorcerer capable of converting a sensation of the hand into a sensation of the ear.

Certainly if the world of music ever knew such a sorcerer, it was Verdi. What he was, at eighty, capable of practising in his art, he

had first practised on himself. Few men have so transformed themselves through thought and selection and a positive addiction to self-improvement as the peasant-born son of Roncole who became the lord of the manor of Sant' Agata. From *Nabucco* to *Rigoletto* is one saga in self-improvement; from *Rigoletto* to *Otello* another. And it is possible to argue that from *Otello* to *Falstaff* was a third and still greater one, embodied not merely in what was done, but in how it was done.

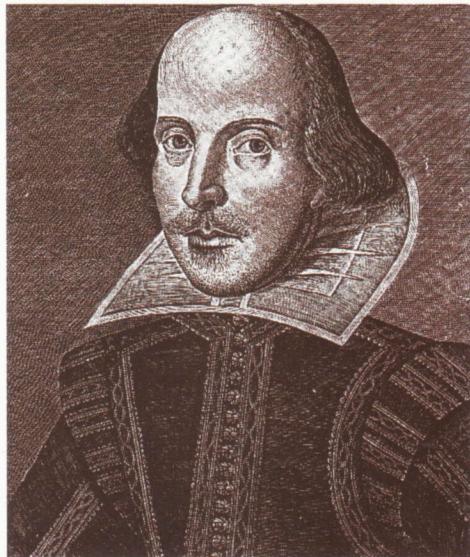
The snarl and the bite, the roistering and the hatred that enter into *Otello* are comprehensible as the end product of the mental processes that produced all the prior works of Verdi, a sum total of his sympathies and insights, his passionate nature and impassioned artistry. But Falstaff might be described as the work of a different man with the same reason. This is one reason,



perhaps, why Verdi lovers have never responded to it as they do to *Traviata*, say, or *Aida*, rather as Mozart lovers left it rather late to discover *Così fan tutte*. Blessed are both! They have in equal measure, a world of pleasure to gain and only preconceptions to lose when once they come to an appreciation of what is contained in this old man's farewell to an art of which he was so proud a master.

More than anything else, *Falstaff* embodies the remarkable paradox of one old man entering into the vanities and pretensions of another, to make a molten match of the pathos and humour, the aspirations and the undoing of an elderly amorist convinced of his irresistible attractiveness. None but a mind as capacious as Verdi's could have given equal veracity to *Falstaff* recalling his youthful grace in the light-footed "Quand 'ero paggio" and the bloated toss-pot seeking solace for his wounded pride in "Mondo ladro. Mondo rubaldo"; to the sly humour of Mistress Quickly and the quick passion of Ford/Fontana; to the purposeful plotting of the wives of Windsor and the double-dealing of Falstaff's "friends", Bardolph and Pistol, while through it all, like a redeeming echo of better things than intrigue and cynicism, runs the sound of the "gay love" (in Boito's own expressive phrase) of Fenton and Nannetta.

If *Otello* is comprehensible as the final act of Verdi's personal drama, and the vocal surge of *Falstaff* a kind of encore imaginable for such a man, what is neither comprehensible nor even imaginable is the quicksilver sound of the orchestra in which it is mirrored. At the outset of his career, instruments were something of an encumbrance to the flow of Verdi's essentially vocal ideas, tolerated because opera theatres (even in Italy) have orchestra pits, and it is traditional to utilise them. As



time passed, the instruments were first formed into an orchestra capable of serving better the role of accompanist than it had before, and then, as in the introductions to *Rigoletto* and *Traviata*, as occasional ally to dramatic purpose, even a rude source of atmospheric colour, as in the hammer blows and aural sparks of the Anvil Chorus in *Trovatore*. Steadily, and with only occasional remission, the orchestra became an ever more important adjunct to the total drama, in *Simon Boccanegra* and *Don Carlos*, until in *Aida* its prominence caused the thoughtless to label Verdi a Wagnerite. If anything, Verdi learned the function and the possibilities of the orchestra from Berlioz (as he intimated in a famous letter of 1882), but it was all a part of the broadening and deepening of his own stream of development.

Finally, in *Otello*, the orchestra becomes another protagonist of the drama from the opening lightning flash which ignites the fuse of the explosive situation to the final sigh of the woodwinds with which *Otello*



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dies. But what one recalls, primarily, of the *Otello* orchestra are its vivid touches of colour, such as the trombones of Iago's Credo, the serpent-like crawling of the clarinets and bassoons when he warns Otello of the "dark hydra, jealousy", the plaintive English horn which paints the background of Desdemona's Willow Song, rather than a distinctive texture as such.

It is only with *Falstaff* that we arrive at something more than a Verdi opera which has been skilfully orchestrated: one which is conceived orchestrally from first to last. It is an orchestra which is a full partner to everything that happens on stage, with a shimmering lightness of texture as the prevailing hue, darkened whenever necessary to suit the deeper motivations and conflicts. It is in no sense an orchestra of significantly different components than Verdi had used in the other works of his maturity - no tubas, no double bassoons, no special trumpets of the *Aida* sort or tuben such as Wagner decreed for the *Ring*. It even subtracts from the *Otello* orchestra two bassoons and two cornette. With the exception of the clarone (which is the Italian designation for the basset horn or bass clarinet), there is very little in its constitution that Mozart would not have recognised save, perhaps, the English horn.

Allowing for the developments of nearly a century and the differences of background and temperament, it is, indeed, its Mozartian variety which distinguishes the orchestra of *Falstaff* from all its Verdian predecessors. It is miraculously clear, transparent and open in sound. As well as being agreeable of itself, this serves the essential purpose of permitting the vocalists to be heard to maximum advantage with minimum strain. Whatever other circumstances prevail, there is always a clear channel, in the range where the voices are pitched, to the listener's ear.

This serves dramatic as well as musical purpose in a work which is so intimately dependent on audibility of the text.

But, as there is more than one aspect to *Falstaff*, so there is more than one aspect to its orchestra, as the play unfolds and the interaction of the characters is defined. I have never had the opportunity to document the belief (it could be done only at a rehearsal from which the vocalists were absent), but it is quite conceivable that one could trace the action of Falstaff from the sound of the orchestra alone, or at least invent a story that would correspond with reasonable closeness to that of Falstaff.

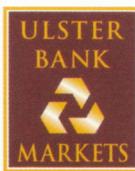
That would discriminate, for example, between the rough, burly masculine tone of the opening scene at the Garter Inn - into whose breaks, it may be noted, the voices fit like pieces of a mosaic - and the lightly chattering feminine sound of the succeeding episode in the garden of Ford's house, where the woodwinds predominate. It adopts a mischievous, conspiratorial character when Mistress Quickly comes to "invite" Falstaff to visit the ladies, with a mock expression of sympathy for the smothered yearnings of "Povera donna!". Quite another accent bursts forth in raucous laughter when Sir John congratulates himself on his newest "Conquest", only to be muted when Ford, disguised as Fontana, makes his appearance. At first by intimation, then in the frenzied hallucination of "È sogno! (Is it a dream?). Ford's raging mistrust of his wife is developed instrumentally. And then, as if to show how magically one mood could be replaced by another, Ford's storm turns to Falstaff's sunshine as Sir John, clad in his wooing finery, reappears to keep his rendezvous, while the violins dance on ahead of him. Some of the same elements - feminine, masculine - are intertwined in the next scene, as Mistress Quickly regales the ladies

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with an account of her visit to the fat fool ("Big Belly", Verdi called him) and they await his arrival. The little scherzo interlude of "Quand' ero paggio" is barely concluded when the infuriated premonitions of Ford's "unexpected" return are heard. In the ensuing furore, a consistently delightful change of mood is provided by the fresh sound of the loving interchanges between Nanetta and Fenton (violins and flute), unmistakably different from the quasi-dolorous bassoon assigned to punctuate Falstaff's professions of passion. When the fullness of the jest develops with Sir John being dumped into the Thames with the dirty laundry of the hamper in which he has taken refuge, it is noteworthy that the orchestra makes way for the ensemble of voices to carry the excitement of the scene. But it is the hearty brass fanfares which top their exultant cry as the curtain falls.

At the Garter again, Falstaff metaphorically licks his wounds and reflects on the despicable world which has misused him so badly, as the orchestra murmurs solace. However, there is wine to restore his self-confidence and a translation into tone of its bracing effect through a trill that spreads from one end of the orchestral body to the other. It is conveyed with exhilarating effect to the listener by the marvellous trilling of the entire orchestra. Mistress Quickly's apologetic appearance to arrange another assignation is a first repelled then grudgingly accepted by Sir John, permitting Verdi to depict the scene to follow as the ladies plot their total revenge.

With all that has preceded, Verdi has nevertheless reserved the best for the last, in the beautiful woodland vignette. It paints the background for Herne's Oak in Windsor Park, where Falstaff has been bidden to continue the interrupted dalliance with Alice. First, however, there is a romantic

interlude of serious emotion for Fenton's praise of Nanetta, whom he is meeting close by. Its beautiful French horn solo might suggest the woods of Athens and Mendelssohn's evocation of them in his Midsummer Night's Dream music, but it more truly recalls another Shakespearean locale and its music likeness: Berlioz's imagery for the Verona of Romeo and Juliet. There are fairies in Windsor, too, but not the supernatural kind, as the Merry Wives don disguises to give Falstaff a beating which he will not forget. Nor is it likely that anyone who has ever heard it will forget the courtly minuet which provides an ideal tone of reconciliation for all the characters, as the true lovers are joined and even Falstaff is forgiven in an invitation to join the Fords at dinner.

For all the abundance of this general excellence, the moment is rarely absent when it is not intensified by some specific detail of orchestral treatment. Outstanding are the airy whiffs of sonority as Falstaff makes light of "Honour"; the doleful English horn - in an allusion to the oboe d'amore, perhaps - which depicts Falstaff's musty, if lusty, nature as Meg reads his letter; the use of horns to parallel Ford's rage at the possibility of the "horns of cuckoldry" being put upon him by Falstaff (a musical allusion best known from Mozart's use of it during Figaro's monologue "Aprite un po" in the fourth act of *The Marriage of Figaro*), and the great brass curse of the trombones at "O matrimonio". The chitarra (guitar) gives a delicately archaic flavour to the scene when Falstaff comes to visit Alice, while his panic at the impending appearance of Ford is depicted in the frightened scampering of the second violins. Endless succession of felicities and delights. This should be quite enough to give the listener a cue to the kind of thing that is constantly happening in *Falstaff*, and to



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provide him with the means to go on with his search for the endless succession of felicities and delights, subtleties and allusions which make each new hearing of the opera a challenge to the attention. He may, eventually, come to the belief that the bouncy figure which precedes the appearance of Ford in Act I is a reference to the brook music of Beethoven's *Pastoral Symphony* because Shakespeare's pseudonym for Ford is, indeed, Brook (Fontana in the Verdi). Or, he may hear in the closing fugue, with which this whirlwind

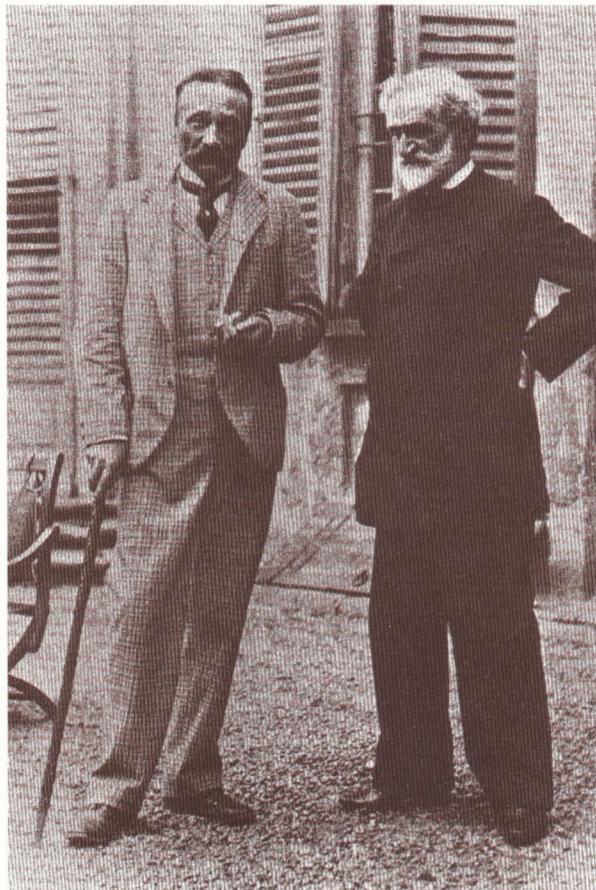
work comes to a cyclonic end, an echo of one of the greatest passages of buffo writing in all Italian opera, Rossini's *Barber of Seville*.

If so, he will not be dishonouring its inventor, for it is this laughter that pervades all of Falstaff. Even more, it is the emotion from which, above all, it derives its impulse and direction. In a letter (revealed by Frank Walker in *The Man Verdi*) to Boito after he had read his first sketch for *Falstaff*, the composer wrote: "It seems like a dream ..."

and "... get to work". Shortly after, "You are working, I hope? The strangest thing of all is that I am working too! I'm amusing myself by writing fugues! ... and a comic fugue, which would be in place in Falstaff! You will say: 'But how do you mean, a comic fugue? Why comic?' I don't know how or why, but it's a comic fugue!" Adds Walker: "It thus seems likely that the concluding fugue, "Tutto nel mondo e burla", was the very first part of the opera to be written, before he even had the words."

In that case, it would be the first as well as the last of the miracles in a work which is miraculous from first to last.

Irving Kolodin



Arrigo Boito and Verdi at Santi'Agata

BIOGRAPHIES

ROY STEVENS / baritone (USA) Falstaff

Roy Stevens is an artist whose repertoire of roles is as varied as the geographical locations of his performances. In addition to appearing at most of the major operatic centres in the United States, he has sung five times at La Scala, Milan, where he recently created the role of Pedro in the world premiere of Berio's *Outis*. His career has also taken him to opera houses in Italy, Germany, Switzerland, the Canary Islands, Luxembourg, Macedonia, Mallorca, Portugal and Spain as well as further afield to Macau and South Africa. He sang Kyoto in Mascagni's *Iris* at Wexford in 1995 and his other roles include Wagner's Holländer, Telramund, Beckmesser and Alberich; Verdi's Nabucco, Rigoletto, Germont, Iago, and both Ford and the title role in *Falstaff*; Puccini's Scarpia; Capulet in *Roméo et Juliette*; Schön/Jack-the-Ripper in *Lulu*; Prus and Kolenaty in *The Makropulos Case*; Tomsky and Yevetsky in *Queen of Spades*; Pizarro in *Fidelio*; Tarquinius in *The Rape of Lucretia*; Blitch in Floyd's *Susannah*; the Mogul in Argento's *Dream of Valentino*; Prospero in Berio's *Un re in ascolto*; the Mariner in Henze's Das verratene Meer; the four villains in *Hoffmann*, the title roles in Rossini's *William Tell* and Marco Tutino's *Cyrano de Bergerac* opera *Cirano*; and the Prince in the American premiere of Hans Krasa's *Verlobung in Traum*. Future engagements include Quixote in de Falla's *El retablo de Maese Pedro* with the Berkley Symphony under Nagano; Ford opposite the Falstaff of Sherrill Milnes in Baltimore; back to the title role in *Falstaff* and another Telramund in Palma de Mallorca; and a repeat of de Fallas *Pedro* at La Scala as well as for his Paris debut at the Châtelet.

RICHARD BYRNE / baritone (USA) Ford

American baritone Richard Byrne is a regular artist at the Metropolitan Opera where he has sung, amongst other roles, Schaunard in *La Bohème* and Ned Keene in *Peter Grimes*. At New York City Opera he has sung Fritz in Korngold's *Die tote Stadt*, Ramiro in Ravel's *L'heure espagnol* and Ping in *Turandot*. This season, he returns to the NYCO to sing Malatesta in *Don Pasquale* and Taddeo in *L'italiana in Algeri*. At the Grand Théâtre in Geneva he has sung Silvio in *Pagliacci* and Mercutio in Dieter Kaegi's televised production of Gounod's *Roméo et Juliette*. With L'Opéra de Nice he has repeated Malatesta as well as singing Olivier in Strauss's *Capriccio* and Eisenstein in *Die Fledermaus*. He has also performed extensively in America, most notably with the opera companies in Washington, New Orleans, Dallas, Minnesota, St Louis and Houston.





BIOGRAPHIES

ANNE MARGRETHE DAHL / soprano (Denmark) Alice Ford

Anne Margrethe Dahl made her debut as Donna Anna at the Aarhus Summer Opera. During the past five years she has been the leading soprano at Jutland Opera in Aarhus where she has sung many roles, including Marguerite in *Faust*, Mimi in *La Bohème*, Violetta in *La traviata* and the Countess in *Le nozze di Figaro*. Elsewhere, she has appeared in Bienné, Switzerland, and in Warsaw; and she has sung Strauss's Rosalinde and Léhar's Hanna Glawari at the New Theatre in Copenhagen. On CD, Anne Margrethe Dahl can be heard in Orff's *Carmina Burana*, Gade's *Comala* and *Psyche*, and songs by Rued Langgaard. She has sung in concerts in Norway, Sweden, Scotland, Poland, Canada, Switzerland, France, Germany and Singapore. She has also appeared as an actress in film and on television. In September she will receive the Frede Riksborg Cultur Prize.

KARI HAMNØY / mezzo-soprano (Norway) Meg Page

Kari Hamnøy studied at the Royal Academy of Music in Oslo, where she qualified as a teacher; at the Royal Danish Academy of Music (concert singer), and at the Opera Academy in Copenhagen. She is a soloist at the Royal Danish Opera and a guest singer with the Norwegian Opera and at Jutland Opera. Her repertoire includes Dorabella in *Così fan tutte*, Marcellina in *Il barbiere*, Mary in *Die fliegende Holländer*, Waltraute in *Die Walküre*, Annina in *Der Rosenkavalier*, Suzuki in *Madam Butterfly*, Princess Clarissa in Prokofiev's *Love of the Three Oranges*, which she has also been touring with Covent Garden, Meg Page in *Falstaff*, Magdalene in Carl Nielsen's *Maskarade*, Eboli in *Don Carlos*; and she had a great success as Mère Marie in Poulenc's *Dialogues des Carmélites* and as Amneris in *Aida*. She has also done a great number of concerts in Scandinavia and has been a soloist with all the symphony orchestras in Denmark and Norway. She teaches at the Royal Danish Academy of Music and at the Opera Academy.

HANNA SCHAEER

/ mezzo-soprano (Switzerland) Mistress Quickly

Born in Switzerland, Hanna Schaeer studied with J Cron in Basel and H Raymond in Geneva. She made her debut in 1974 in Basel as Second Lady in *Die Zauberflöte* and has appeared on many major European opera stages: Palais Garnier (*Der Rosenkavalier*), Opéra Bastille (*Zauberflöte* and *Contes d'Hoffmann*), Opéra-Comique (*Merry Wives of Windsor*), Châtelet (*Meistersinger*, *Hoffmann*, *Ariane et Barbe-Bleue*, Wagner's *Ring* and Schoenberg's *Moses und Aron*), Strasbourg (*Die Fledermaus* and *Così fan tutte*), Bordeaux (*Zauberflöte*, *Ring*, *Nozze di Figaro*) and Nice, Rouen, Nantes, Metz, Lyon and Amsterdam. She has also appeared at the Festivals in Barcelona, Cuenca, Lille, Orange, Aix-en Provence and Montpellier. Hanna Schaeer has sung in concert with important orchestras in France and Switzerland. Her repertoire includes Bach's *Magnificat*, Mendelssohn's *Midsummer Night's Dream* and Masses by Haydn and Mozart as well as operatic roles in concert versions of Wagner's *Ring* and *Parsifal*, Weber's *Oberon* and *Die drei Pintos*, Strauss's *Arabella* and Janácek's *Osud*. On CD she has recorded Bach, Monteverdi, Vivaldi, Marcello, Haydn, Wagner and Dukas for Erato; Mahler and Caplet for Musidisc Accord; and Britten, Weill and Schoenberg for Harmonia Mundi. Future engagements include Massenet's *Cendrillon* in Geneva, Shostakovich's *Lady Macbeth* in Brussels and *Eugene Onegin* in Israel.

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BIOGRAPHIES

DANIELA LOJARRO / soprano (Italy) Nanetta

Daniela Lojorro was born in Turin into a family of musicians. She studied with Carlo Bergonzi and has had successes in a number of important competitions, was a finalist in the A Ziliani Competition for Verdi interpretation in Busseto and won the Verdi Competition in Parma. Since her debut as Gilda at the A Ziliani Competition, she has sung in many major European opera houses, including Antwerp, Como, Dijon, Liège, Lucerne, Parma, Prague, Modena, Naples (San Carlo), Piacenza, Savona, Trieste, Turin, Zurich, and at the Rossini Festival in Pesaro. Her repertoire comprises Amina in *La sonnambula*, Leïla in *Le pêcheur de perles*, Lakmé, Lucia di Lammermoor, Marie in *Le fille du régiment*, Handel's *Alcina*, Mozart's Zerlina and Papagena, Annetta in the Ricci brothers' *Crispino e la comare*, Adina in *L'elisir d'amore*, Verdi's Gilda and Violetta, and Elena in Rossini's *La donna del lago*.

JEAN-LUC VIALA / tenor (France) Fenton

After studying in Paris, Jean-Luc Viala began his stage career at Basel in 1985, where his roles included Fenton in *Falstaff* and Ernesto in *Don Pasquale*. He sang Puccini's Rodolfo in Dublin in 1987 and the following year was heard in Strauss's *Capriccio* at Glyndebourne. In 1988 he also sang Berlioz's Bénédict in a Radio France production at the Champs-Elysées Theatre in Paris as well as Rossini's Almaviva and the Prince in Prokofiev's *Love of the Three Oranges* and Naraboth in *Salomé* in Lyon. Other French opera centres in which Jean-Luc Viala has sung include the Châtelet, the Palais Garnier and the Bastille in Paris, Bordeaux, Avignon and Marseilles as well the Festivals in Aix-en-Provence and Saint-Denis. Abroad he has sung in Switzerland, Ireland, the UK, Germany, Austria, Italy, Spain, Holland, Belgium and the USA. His impressive repertoire includes leading tenor roles in Rossini's *Guillaume Tell*, *Moïse* and *Otello*, Grétry's *Richard Chœur de Lion*, Massenet's *Grisélidis*, Bizet's *Pêcheurs de perles* and *Djamileh*, Gounod's *Mireille*, Donizetti's *Anna Bolena*, *L'elisir d'amore* and *La fille du régiment*, Verdi's *La traviata* and Berlioz's *L'enfance du Christ*, *Lélio* and *Requiem*. He has also recorded a number of his roles under Kent Nagano, Patrick Fournillier and John Eliot Gardiner.



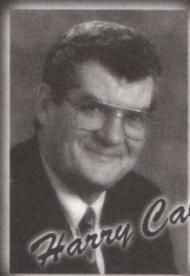
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TOURS & TRAVEL



BIOGRAPHIES

MARC ACITO / tenor (USA) Bardolfo

This appearance with Opera Ireland is Marc Acito's European operatic stage debut. He has performed numerous character roles with Seattle Opera, including Valzacchi in *Der Rosenkavalier*, Basilio and Curzio in *Figaro*, Pong in *Turandot*, and Remendado in *Carmen*. He has performed extensively throughout the western US, including five seasons with Colorado Festival Opera and engagements with Opera Colorado in Denver, Portland Opera, Tacoma Opera, Eugene Opera and Nevada Opera Theater in roles ranging from the Witch in *Hansel and Gretel* to Prince Orlofsky in *Die Fledermaus*. Marc Acito toured Germany in concert performances of Kurt Weill's folk opera *Down in the Valley*, which was subsequently recorded by Capriccio.

GERARD O'CONNOR / bass (Ireland) Pistola

Born in Galway, he was the first recipient of the Guinness Bursary at the National Opera Studio in London. In 1993 he sang the Bonze in Opera Ireland's *Madama Butterfly* and appeared in Paisiello's *Il barbiere di Siviglia* at Wexford. In 1995 he sang the Badger and the Parson in ONI's production of Janácek's *The Cunning Little Vixen* in Belfast and he has sung Alidoro in *La Cenerentola* at Castleward, the Abbot in *Curlew River* at the Covent Garden Festival, Simone in *Gianni Schicchi* at Holland Park and St John in the world premiere of James Wilson's *A Passionate Man* in Dublin. In 1996 he toured Ireland, Belgium, and the Netherlands in OTC's *Zaide* and sang Mamirou in Tchaikovsky's *The Enchantress* at the Brighton Festival (and covered at the Royal Opera Covent Garden) and The Bohemian Girl for RTÉ. His most recent roles with Opera Ireland were Colline in *La Bohème*, the Doctor in *Macbeth* and Baron Zeta in *The Merry Widow*. Earlier this year he sang Snug in Britten's *A Midsummer Night's Dream* in Singapore.

WILLIAM SAETRE / tenor (USA) Dr Caius

Character tenor William Saetre recently made debuts in Dallas and Houston as Monastatos in *Die Zauberflöte* and the Novice and Squeak in Zambello's award-winning *Billy Budd* from Covent Garden. He also appeared recently in *Der Rosenkavalier*, *Wozzeck*, *Ariadne auf Naxos* and *Idomeneo* in Frankfurt and as Spoletta in *Tosca* in Boston. Last summer he sang Caius at the Opera Spagna Festival and later this year will make his Paris debut in *Rosenkavalier* at the Bastille. His European debut was in 1991 as Mozart's Basilio at the Stadttheater Hildesheim where, as well as in Klagenfurt, his roles included Monastatos, Pedrillo and Vasek as well as operetta roles such as Boni in *Die Csardásfürstin* and Caramello in *Nacht in Venedig*. For his Vienna debut he sang in *Figaro* at the Schönbrunn Mozart Festival. A native of Minnesota with a Norwegian background, William Saetre trained in San Francisco at the Conservatory of Music and at the Opera Center for Young Artists, where he sang his first role in 1989. He presently resides in Hamburg.

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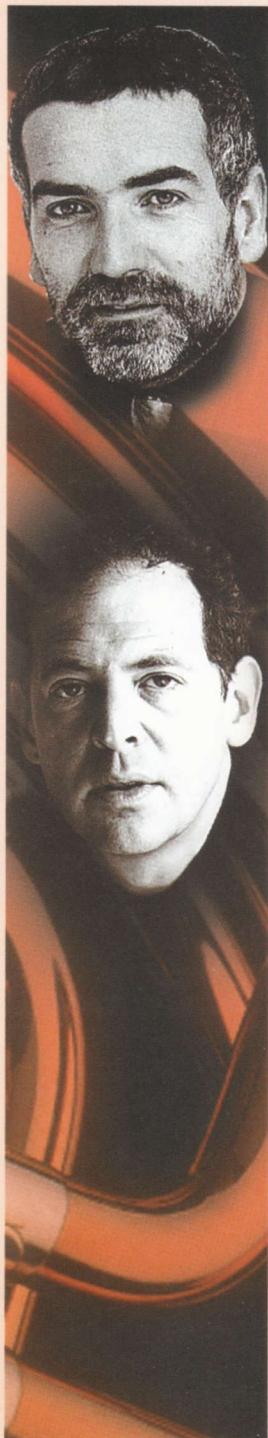
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BIOGRAPHIES

ANTONELLO ALLEMANDI (Italy) Conductor

Italian conductor Antonello Allemandi was born in Milan in 1957. He has been Musical Director of the Orchestre Colonne in Paris since 1992. Other orchestras he has conducted include the Santa Cecilia in Rome, the Milan Symphony Orchestra, the Tokyo Philharmonic, the Shinsei Symphony, the Orchestre National de Paris, the Orchestre Philharmonique de Paris, the Orchestre de Lille and the Israel Sinfonietta. In opera he has conducted *La traviata*, *Il trovatore*, *I puritani*, *L'elisir d'amore* and *Il barbiere di Siviglia* at the Vienna State Opera; and he has also conducted opera at the Rossini Festival in Pesaro, a new production of *Il barbiere* for the Royal Opera Covent Garden at London's Shaftesbury Theatre, the Bastille and the Opéra-Comique in Paris, the Munich State Opera and the Deutsche Opera in Berlin as well as in Hamburg, Seattle, Dallas, Parma, Montpellier, Nice, Palermo and Catania, Toulouse, Helsinki, Oslo and Bilbao.

DIETER KAEGI (Switzerland) – Director

Dieter Kaegi, who is Artistic Director of Opera Ireland, has directed three previous productions for the company; *Martha* in 1992, *Cosi fan tutte* in 1993 and *Macbeth* last year. Born in Zurich, he studied Musicology and German Literature there and in Paris before making his professional debut as an assistant director with English National Opera in 1980. He held similar posts in Zurich and Düsseldorf before becoming Director of Productions at the Aix-en-Provence Festival in 1989. Outside of these appointments he has worked on productions in Paris, Geneva, Lausanne, Nice, Lisbon, Venice, Bologna and Munich as well as in Ireland, the USA, Canada and at the Salzburg Festival. During the past year he has directed Offenbach's *Barbe-bleue* and Bartók's *Bluebeard's Castle* in Strasbourg, *Der Rosenkavalier* in Seattle, *Tristan und Isolde* in Monte Carlo, *Fidelio* and *Idomeneo* in Copenhagen, *Die fliegende Holländer* and *Guillaume Tell* in Liège, and *Die Entführung aus dem Serail* and *Roméo et Juliette* in Geneva and Houston.

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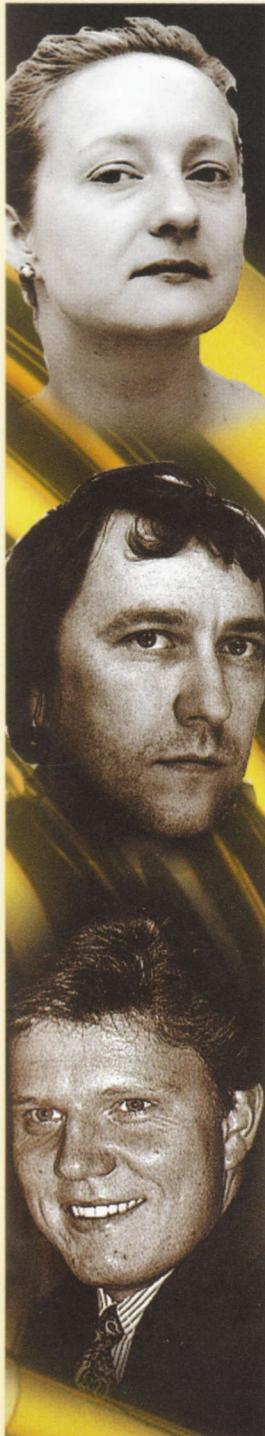
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BIOGRAPHIES

STEFANIE PASTERKAMP (Germany) – Designer

German-born set and costume designer Stefanie Pasterkamp started her career in Munich at the Bavarian State Opera where she worked as an assistant for three years. She then moved to Basel in Switzerland where she started an intense six-year collaboration with the German director and designer Herbert Werrick, with whom she worked in many theatres throughout Europe. In 1996 she started to design on her own, beginning with *La Bohème* in Klagenfurt, *Faust* and *Macbeth* in Biel and Janácek's *Diary of One Who Disappeared* in Basel. After Opera Ireland's *Falstaff*, which is her third time to work with Dieter Kaegi, she is designing Donizetti's *Anna Bolena* for the opening of the 1998-'99 season in Metz and Verdi's *Attila* in Biel.

NICK McCALL (UK) Lighting Designer

Born in Scotland, Nick McCall now lives in Belfast. He has lit theatre, dance, opera and concerts in Ireland, the UK, mainland Europe and North America. His work at Dublin's Abbey Theatre includes *Good Evening*, *Mr Collins*; *The Crucible*; *The Man Who Became a Legend*; and *Six Characters in Search of an Author*. Elsewhere in Ireland he has lit *Stone and Ashes* for Prime Cut; *Milseog an tSamhraidh* for Amharclann de hÍde; *Northern Star* for Rough Magic; *The Field* at the Gaiety; *The Pirates of Penzance* at the Olympia; *Perfect States* for Irish Modern Dance; *Hamlet* for Second Age; three Synge plays for the Samuel Beckett Centre and many shows with Charabanc Theatre Company in Belfast. Other work includes shows for the Royal Lyceum Theatre in Edinburgh; the Tron Theatre in Glasgow; Dundee Repertory Theatre; Glasgow Grand Opera Society and the Actors' Touring Company.

BERNHARD BERGER (Austria) Assistant Director

Bernhard Berger was born in Vienna and studies Economics and Singing in his home city. He worked as assistant director and stage management intern for the Los Angeles Music Center in Alain Marcel's production of Rossini's *L'italiana in Algeri* and for Seattle Opera in Dieter Kaegi's recent production of Richard Strauss's *Der Rosenkavalier*.

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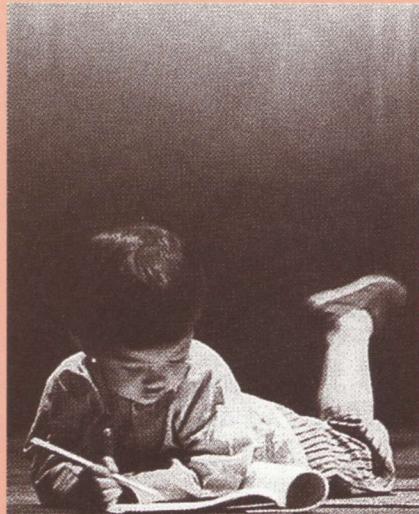
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FERGUS SHEIL (Ireland) Chorus Master/Head of Music

Fergus Sheil, who made his operatic conducting debut with Opera Ireland's *L'elisir d'amore* in 1996, was born in Dublin and studied music at Trinity College, where he formed his own orchestra. He studied conducting with Leon Barzin in Paris and at masterclasses in England, Germany and Italy. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. In addition to his work with Opera Ireland, he has directed contemporary works for Opera Theatre Company. In 1995 he won the BRI Conducting Competition in the UK and was subsequently engaged by the RTÉCO, with whom he has already made a number of broadcasts, including some of music by young composers. For Lyric opera he has conducted Donizetti's *Lucia di Lammermoor* and Puccini's *La Bohème* at the NCH, where he has also conducted the Orchestra of St Cecilia and the Irish Chamber Orchestra in concerts. Two years ago he made his UK debut with the Northern Sinfonia in Durham.

STEVEN MAUGHAN (UK) Répétiteur

Steven Maughan was born in Lancashire in 1966 and gained an Honours Degree in Music from the University of Durham before going on to study piano accompaniment with David Lloyd at the RNCM in Manchester. Since graduating he has worked extensively as an accompanist, most notably in London at the Wigmore Hall, the Purcell Room, the Queen Elizabeth Hall and at the churches of St James in Piccadilly and St Martin-in-the-Fields, as well as in the Royal Exchange Theatre in Manchester. In 1992 he joined the staff of the RNCM's Opera Department and in 1994-'95 he trained as a répétiteur at the National Opera Studio in London. Steven Maughan has worked for Clonter Opera Farm in Cheshire, for Opera North and with Glyndebourne, both at the Festival in Sussex and on tour. Future plans include *Simon Boccanegra* and *Flight* (Jonathan Dove) at Glyndebourne.

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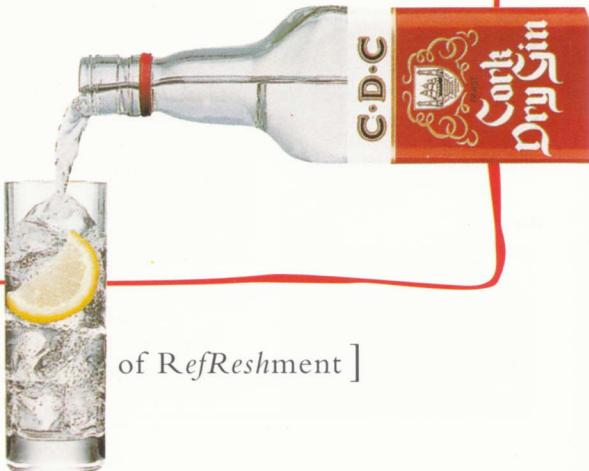
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Roisín Toal, Elizabeth Woods

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Maggie Killian, Cora Newman, Petronia McAleer

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Arthur McIver

Donal Roche

Violas

Padraig O'Connor

Ruth Mann

Thomas Kane

Michelle Lalor

Cellos

David James

Annette Cleary

Catherine Behan

Hilary O'Donovan

Double Basses

Seamus Doyle

Liam Wylie

Piccolo

Deirdre Brady

Flutes

Elizabeth Petcu

Ann Maceen

Oboes

Peter Healy

Jenny Magee

Cor Anglais

David Agnew

(più forte di prima)
(louder)

is exclaiming angrily

Clarinets

Michael Seaver

Ruth Hickey

Bass Clarinet

Jean Duncan

Bassoons

John Leonard

Carole Block

Horns

David Carmody

Declan McCarthy

Fearghal O'Ceallachain

Paul Goodman

Trumpets

Eoin Daly

David Martin

Colm Byrne

Trombones

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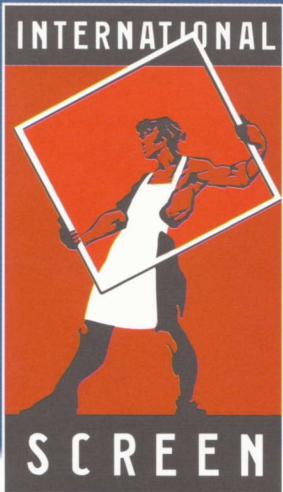
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Lass David Mr

Pate Gordon Mr

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Deering John Mr

Linehan T Anthony Mr

Prendiville Walter Prof

Diamond Alec Mr

Long Carmel Dr

Roche Donal M Mr

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Macnamara Mary Ms

Ryan Mr Richie

Doyle Stella Ms *(che si faff)*

Magahy Desmond Mr

Smith Paul G Mr

Dunne Thomas B Mr

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Smyth James J Mr

Dunne Tony & Rita

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Foley Maurice & Maire

McGough Joseph Dr

Victory Donal Mr

Gallagher Joseph E Mr

McGough Nancy Dr

White Therese Dr

Gilligan P T Mr

McGuire William J Mr

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INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queuing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available.

At the end of the performance, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name:

Address:

Telephone Number: _____

Falstaff è occupato a riscaldare la cera di due lettere alla fiamma della candela, poi le suggella con un nastro. Dopo averle sigillate spegne il fuoco e si mette a bere comodamente sdraiato sul seggiolone.

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Archer Patricia Mrs

Banks Geraldine Miss

Banotti Mary M.E.P. Ms

Barrett Sean Dr

Barrington Donal Mr Justice

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Blake John Mr

Bobbett Julia Ms

Boland Dan Mr

Bolger Jackie

Bonnar Douglas K Mr

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Bourke Richard E Mr

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Browne David Mr

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Buckley Joan Mrs

Burke Bob Mr

Burnell A W Mr

Burns M Mrs

Bustard Aubrey Mr

Byrne Brendan Mr

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Byrne Des Mr

Byrne Dermot Mr

Byrne Dermot J Mr

Byrne James Mr

Byrne John Mr

Byrne Margaret Mrs

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Cahill Richard J Mr

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Cantwell Anne Mrs

Carey P & E Mr & Mrs

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Carney John D. Mr

Carney Tom Mr

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Carroll Mella Miss Justice

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Cassidy Hilda Ms

Cassidy James Mr

Chalker Robert P Mr

Chapman David L Mr

Clare Anthony Professor

Clarke Patrick X Mr

Clarkin Niall Mr

Clarkson W J Mr

Cody Nicholas Mr Sir John

Coffey Mary Mrs Sir John

Coghlan Paul Senator

Coghlan T M & Mary Dr

Coleman Angela & George

Collins Alan Mr

Collis Peter R.H.A. Mr

Condon Stephanie Mrs

Condren Leonard & Mary Drs

Conheady Bridie Ms

Conlon Raymond G Mr

Connolly Diana Mrs

Connolly Mary Mrs

Connolly SC Patrick Mr

Conroy Margaret Mrs

Conway Jim Mr

Conway John Mr

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Creedon G A Mr

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Crowley Ellen Mrs

Crowley Sheila Ms

Cuffe Robert C Mr

Cunningham E.D. Mr

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Daly Angela Ms

Darling Michael Dr

Davidson Norris Mr

Davidson J M E Miss

Davitt Grainne Ms

Deasy Martine Mrs

Delany Elizabeth Mrs

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Fox Elizabeth L Dr

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Freeman Jeanne Mrs

Falstaff è occupato a riscaldare la cera di due lettere alla fiamma della candela, poi le suggella con un n-	nella Doga, e le suggellate spegne il fuoco, si sente però comodamente seduto sul seggiolone.
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Gallagher Cormac & Jean	Jones Liam Mr
Garland Clive Mr	Jones Christopher Mr
Garvey Anne Clare Mrs	Jordan Patrick Mr
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Gibney Mick & Jo	Kane Doris Mrs
Gibson Patricia Mrs	Kane Joseph & Fiona
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Gleeson Maria Ms	Kealy Regina Ms
Gogan Joe Mr	Keane Frank A Mr
Goor Maggi Mrs	Keane Max Mr
Gordon Stephen Mr	Keane Paul M Mr
Gormley Dermot Mr	Keane Frank X Mr <i>forte di prima</i>)
Gormley James Mr	Kearney Brian Mr <i>(ader)</i>
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Graham Sylvia Ms	Keenan Patrick O'Donnell Mr
Gregory Jennifer Mrs	Kehily Sheila Ms
Greif Émer Ms	Kelleher Kevin D Mrs <i>John</i>
Grey Joe Mr	Kelly Breffni Mr <i>Sir John</i>
Griffin James Dr	Kelly Carol Ms
Grimley Roisin & Sean	Kelly Eileen Ms
Groarke Patrick J P Mr	Kelly Gabriel Mr
Grogan Brendan & Patricia	Kelly Patrick J Mr
Habersbrunner Eva Ms	Kelly John P Mr
Haden Moira Mrs	Kelly Patricia B Ms
Halford Angela Ms	Kennan Paul Mr
Hall Arthur & Grace	Kennedy Mary J Ms
Hamilton Ebba Countess	Kennedy Susan Ms
Hannon John C Mr	Kenny Noel P Mr
Hanrahan Dick Mr	Kenny Joan M Ms
Hanratty Bernard & Philomena	Kenny Assumpta Ms
Hanratty Thomas Mr	Kenny Charles Mr
Hardaker Tony Mr	Kenny Seamus Mr
Harpur Anthony Mr	Keogh Rhona Ms
Hautz John R Mr	Kierans Moira Ms
Hayes Patrick Mr	Killen Desmond M Mr
Healy P A Mrs	Kindlon T I Mr
Hearne G R Mr	Kingston Jerry Mr
Hederman O'Brien Miriam Ms	Kinlen Dermot Mr Justice
Henderson Ciaran Mr	Kirwan Rita Dr
Heneghan Brendan Mr	Laher M S Dr
Hennessy John Mr	Lavery Eithne Mrs
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Herbert Fergal K Mr	Leahy Sarah Ms
Herberts Liz Ms	Leavy Maura Ms
Heyne Frieda Ms	Lee Evelyn Ms
Hickey Declan Mr	Lemass Maureen Ms
Hickey Denis Mr	Lenehan James Mr
Hickey Pamela Jean Ms	Lenehan Peter Dr
Higgins Aideen Ms	Leonard Barry Mr <i>ser - vil..</i>
Higgins Niall P Mr	Linehan Helen & Donal <i>vants...!</i>
Hillis Noel Mr	Liston Noreen Ms
Hobbs William T Mr	Little Anne Mrs
Hogan Maire Mrs	Little Tony Mr
Holmes William Mr	Logan Breda Ms
Honan Deirdre Ms	Loughnane James Mr
Horgan Con Mr	Loughrey John Mr & Mrs
Hughes F J Dr	Lucas Kenneth Mr
Hughes Margaret Dr	Lynch Bill Mr
Hussey Gerry & Gemma	Lynch Kate Mrs
Hutton Kathryn Ms	Lynch Kevin Mrs
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Irwin Kay Ms	MacCarthy Joan Dr
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MacGann G Mr	<i>comes out the</i>
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MacGuill James Mr	
MacHale Carmel Ms	
MacMahon Marie Ms	
MacMahon Philip Dr	
MacManus Brian Mr	
Madigan Pamela Ms	
Magee Denis Mr	
Magnier Paul Dr	
Maguire A P Ms	
Maguire Frank & Mary	
Maguire Joe Mr	
Maguire Mollie Ms	
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Mallon Terence J Mr	
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McGuinness Kevin Mr	
McHenry Monica Ms	
McHugh Chris Mr	
McHugh John P Mr	
McIntyre Michael Mr	
McKay Fiona Ms	
McKenna Barbara Ms	
McKenna Edward Mr <i>a)</i>	
McKenna Elizabeth Ms <i>vention)</i>	
McKenna Justin Mr	
McKenzie Beryl Mrs	
McLoughlin Ann J Ms	
McLoughlin R Fr O P	
McLoughlin Yvonne Mr	
McMahon Larry Mr	
McMullan Lesley Mrs	
McMurtry TBH Dr	
McNamara Clare Ms	

McNeice Patrick Mr	O'Meara Joan Ms	Smith Joseph G Mr
McNestry Sarah Mrs	O'Neill Ann Ms	Smyth Barbara Ms
Meade Kevin Mr	O'Neill Desmond Mr	Smyth James & Pamela
Meade Philip Mr	O'Neill Finbarr Mr	Smyth J W Mr
Menzies Don Mr	O'Neill Joan M Mrs	Smyth Robert Rudd Mr
Millar James S Mr	O'Neill John D Mr	Soese Diana Mrs
Milosky Fay Mrs	O'Regan John D Mr	Spellman Michael Mr
Milosky Frank Mr	O'Reilly Charles Mr	Spollen Mary Ms
Moloney Michael Mr	O'Reilly James & Fionnuala	Stacey Thomas Mr
Molony Ronan Mr	O'Reilly Rosemary Ms	Stack Anne Ms
Molony Eve Mrs	O'Riada Padraig Mr	Staunton Tom Dr
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Moriarty Michael Mr	O'Riordan J D Mr	Stephen Jim Mr
Moroney Anne Ms	O'Rourke Mona Ms	Stephenson Patrick F Mr
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Mortimer Marie Ms	O'Shea Finian Mr	Strickland Bob Mr
Moylan B A Dr	O'Shea Mary-Rose <i>(uttering)</i>	Sullivan Brian Mr
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Murray Austin C Mr	Prendergast Mary Ms	Tucker Syl A Mr
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Neligan David & Miriam	Redmond Maire Ms	Tyrrell Sheila Ms
Neville Anthony J Mr	Regan Brian Mr	Vella Isabella Ms
Nolan BL David P Mr	Reid Fergus Mr	Wall William & Ada Mr
Nolan William Mr	Reidy Breda Ms	Wallace Colette Ms
Nugent Rosemary M Mrs	Reihill Ann Ms	Wallace Brian Mr
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O'Carroll Noreen Ms	Reynolds Terry Mr	Walsh Charles Mr
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O'Hara Rosalind Mrs	Shelly Denis J Mr	Wyer Laurence Mr
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O'Hare Daniel Dr	Sherry Liam Mr	Young William A Mr
O'Keeffe Angela Ms	Sherry Mark Mr	Younge John P Mr
O'Leary Barbara Mrs	Sisk John R Mr	
O'Loughlin-Kennedy Katherine Ms	Skelly O D G Rev	
O'Malley Sharon Ms		
O'Meara Anne Dr		

DGOS & OPERA IRELAND PRODUCTIONS 1941-1998

Dates indicate the first and most recent productions.

Salvatore Allegra		Christoph W Gluck		Gioacchino Rossini	
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia	
Il medico suo malgrado	1962			1942, 1991	
Michael W Balfe		Charles Gounod		La Cenerentola	
The Bohemian Girl	1943	Faust	1941, 1995	1972, 1995	
Ludwig van Beethoven		Roméo et Juliette	1945	L'italiana in Algeri	
Fidelio	1954, 1994	George F Handel		1978, 1992	
Vincenzo Bellini		Messiah	1942	Camille Saint-Saëns	
La sonnambula	1960, 1963	Engelbert Humperdinck		Samson et Dalila	
Norma	1955, 1989	Hänsel und Gretel	1943, 1994	1942, 1979	
I puritani	1975	Leos Janácek		Bedrich Smetana	
Benjamin Britten		Jenufa	1973	The Bartered Bride	
Peter Grimes	1990	Franz Lehár		1953, 1976	
Georges Bizet		Ruggiero Leoncavallo		Johann Strauss	
Carmen	1941, 1989	Pagliacci	1941, 1973	Die Fledermaus	
Les pêcheurs de perles	1964, 1987	Pietro Mascagni		Der Zigeunerbaron	
Gustave Charpentier		L'amico Fritz	1952	1962, 1992	
Louise	1979	Cavalleria rusticana	1941, 1973	1964	
Francesco Cilea		Jules Massenet		Richard Strauss	
Adriana Lecouvreur	1967, 1980	Manon	1952, 1980	Der Rosenkavalier	
Domenico Cimarosa		Werther	1967, 1977	1964, 1984	
Il matrimonio segreto	1961	Wolfgang Amadeus Mozart		Ambroise Thomas	
Claude Debussy		Così fan tutte	1950, 1993	Mignon	
Pelléas et Mélisande	1948	Don Giovanni	1943, 1995	1966, 1973	
Léo Delibes		Idomeneo	1956	Peter Illich Tchaikovsky	
Lakmé	1993	Die Entführung aus dem Serail	1949, 1964	Eugene Onegin	
Gaetano Donizetti		Le nozze di Figaro	1942, 1997	1969, 1997	
Don Pasquale	1952, 1987	Die Zauberflöte	1990, 1996	The Queen of Spades	1972
L'elisir d'amore	1958, 1996	Jacques Offenbach		Giuseppe Verdi	
La favorita	1942, 1982	Les contes d'Hoffmann	1945, 1998	Aida	
La figlia del reggimento	1978	Amilcare Ponchielli		Un ballo in maschera	
Lucia di Lammermoor	1955, 1991	La Gioconda	1944, 1984	1949, 1992	
Friedrich von Flotow		Giacomo Puccini		Don Carlos	
Martha	1982, 1992	La Bohème	1941, 1996	1950, 1985	
Umberto Giordano		Gianni Schicchi	1962	Ermanni	
Andrea Chénier	1957, 1983	Madama Butterfly	1942, 1993	1965, 1978	
Fedora	1959	Manon Lescaut	1958, 1991	Falstaff	
		Suor Angelica	1962	1960, 1998	
		Tosca	1941, 1996	La forza del destino	
		Turandot	1957, 1986	1951, 1973	
		Licinio Refice		Macbeth	
		Cecilia	1954	Nabucco	
				1963, 1997	
				Otello	
				1946, 1981	
				Rigoletto	
				1941, 1994	
				Simon Boccanegra	
				1956, 1974	
				La traviata	
				1941, 1994	
				Il trovatore	
				1941, 1995	
				Gerard Victory	
				Music Hath Mischief	
				1968	
				Richard Wagner	
				Der fliegende Holländer	
				1946, 1964	
				Lohengrin	
				1971, 1983	
				Tannhäuser	
				1943, 1977	
				Tristan und Isolde	
				1953, 1963	
				Die Walküre	
				1956	
				Ermanno Wolf-Ferrari	
				Il segreto di Susanna	
				1956	



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